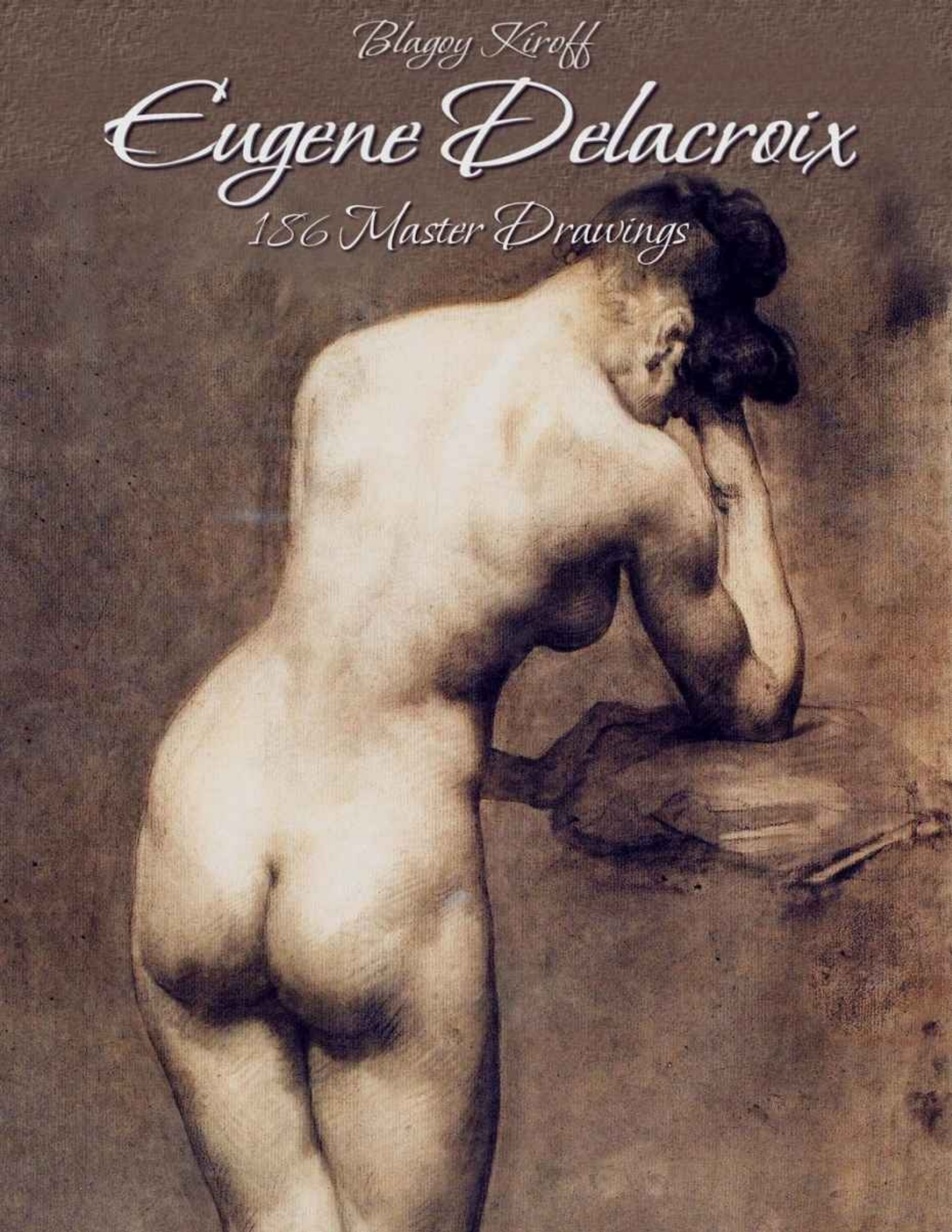
Blagoy Kiroff

Eugene Delacroix

186 Master Drawings



Eugene Delacroix:

186 Master Drawings

By Blagoy Kiroff

First Edition

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Table of Contents

Title Page
Copyright Page
Foreword
Drawings and Watercolors

Foreword

Eugene Delacroix was the greatest French painter of the Romantic Movement. He was the son of a politician, Charles Delacroix, but there is some evidence to indicate that his real father was the diplomat Talleyrand, a friend of the family. His mother, Victoire Oeben, came of a family of notable craftsmen and designers.

In 1816 Delacroix entered the studio of Pierre Guerin, who had earlier taught Gericault. His basic artistic education was obtained, however, by copying Old Masters at the Louvre, where he delighted in Rubens and the Venetian School. He met Bonington in the Louvre and was introduced by him to English watercolor painting. Constable's Hay Wain, exhibited in the 1824 Salon, also made a great impression on him and in 1825 he spent some months in England, admiring in particular Gainsborough, Lawrence, Etty, and Wilkie. In the Salon of 1822 he had his first public success with The Barque of Dante (Louvre, Paris). It was bought by the State, as was The Massacre at Chios (Louvre) two years later, ensuring the success of his career. Gros called this painting 'the massacre of painting', but Baudelaire wrote that it was a terrifying hymn in honour of doom and irremediable suffering.

In 1832 Delacroix visited Morocco in the entourage of the Comte de Mornay and there acquired a fund of rich and exotic visual imagery which he exploited to the full in his later work (Sultan of Morocco, 1845). From the late 1830s his style and technique underwent a change. In place of luminous glazes and contrasted values he began to use a personal technique of vibrating adjacent tones and colour effects in a manner of which Watteau had been a master, making colour enter into the structure of the picture to an extent which had not previously been attempted. In spite of being hailed as the leader of the Romantic Movement, his predilection for exotic and emotionally charged subject-matter, and his open enmity with Ingres, Delacroix always claimed allegiance to the classical tradition and for his large works followed the traditional course of making numerous preparatory drawings.

In his later career he became one of the most distinguished monumental mural painters in the history of French art. His public commissions included decorations in several major buildings in Paris: Palais Bourbon (Salon du roi); of the Luxembourg Palace (1841-46); and three paintings in the Chapelle des Anges of S. Sulpice (1853-61). In the last of these, his Jacob and the Angel and Heliodorus Expelled from the Temple are among the maturest expressions of his decorative richness of color and grandiose structural integration. Baudelaire said of him that he was the only artist who 'in our faithless generation conceived religious pictures' and van Gogh wrote: 'Only Rembrandt and Delacroix could paint the face of Christ.'

Delacroix's output was enormous. After his death his executors found more than 9,000 paintings, pastels, and drawings in his studio and he prided himself on the speed at which he worked, declaring 'If you are not skilful enough to sketch a man falling out of a window during the time it takes him to get from the fifth storey to the ground, then you will never be able to produce monumental work.' Among great painters he was also one of the finest writers on art. He was a voluminous letter writer and kept a journal from 1822 to 1824 and again from 1847 until his death - a marvelously rich source of information and opinion on his life and times. His influence, particularly through his use of color, was prodigious, inspiring Renoir, Seurat, and van Gogh among others. Delacroix's studio in Paris is now a museum devoted to his life and work, but the Louvre has the finest collection of his paintings.

Drawings and Watercolors

Study for The Portrait of Count Anatole Demidoff
1864, Pencil on Paper

Detail

The Combat Of The Giaour And Hassan
Pen and brown ink and wash over black chalk and traces of pencil

Detail

Inside Church
Watercolour and pencil on paper

Detail

Study Sheet With Jewish Bride
Watercolour, gouache and pencil on paper

Detail

Detail

Detail

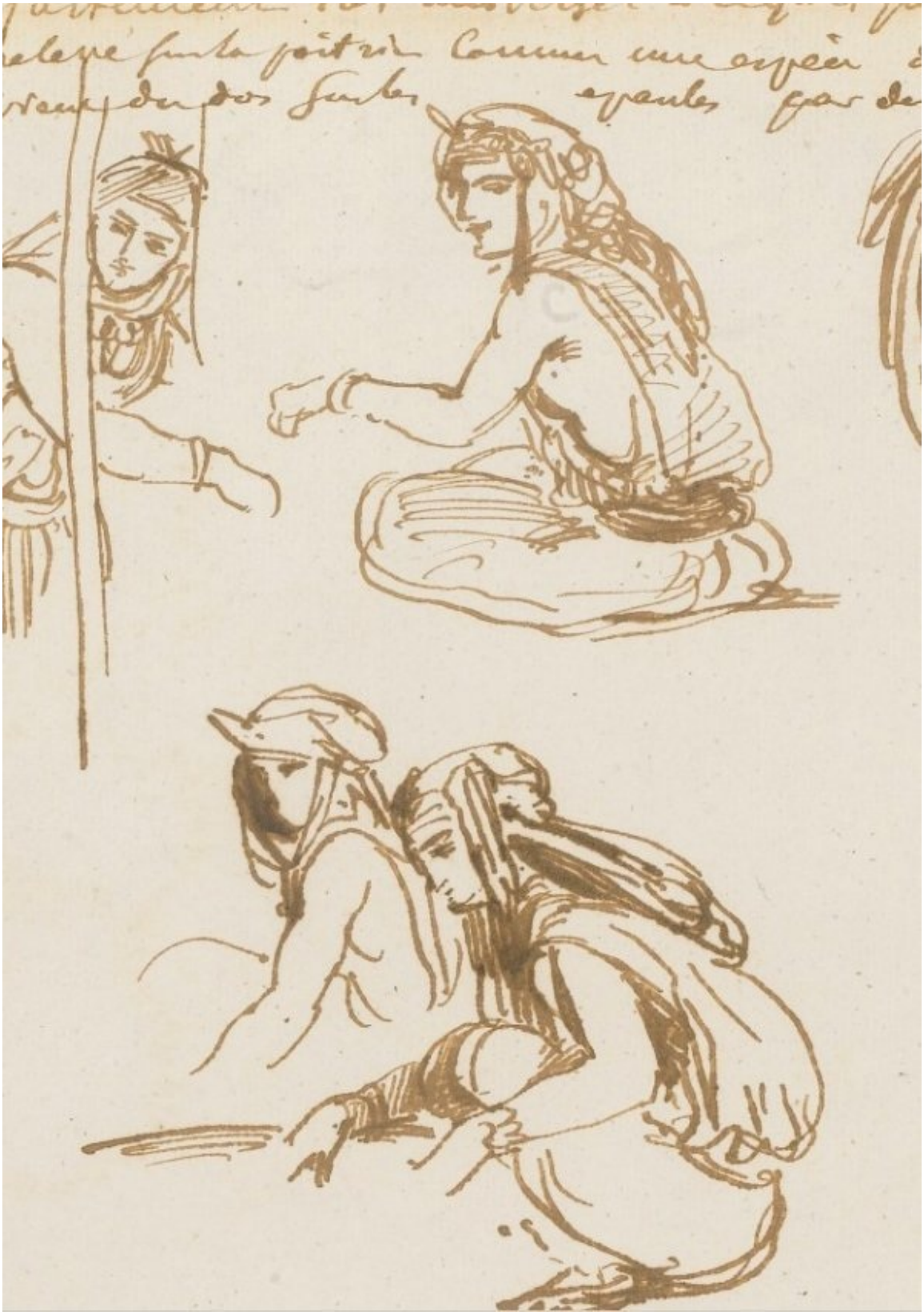
Three Characters and Horse
Brush and ink on paper

Detail

Detail

Study of Arab Characters
Pen and brush and sepia with pencil on paper

Detail



Detail

Detail

Eight Arab Characters
Watercolour, gouache and pencil on paper

Detail

Detail

Detail

Detail

Studies of a Moorish Horseman and His Horse
Pen and brown ink

Detail

Detail

A Jewish Woman In An Interior
Watercolour and gouache over pencil;

Detail

A Scholar Studying ;
Pen, Brown Ink And Brown Wash On Paper

Detail

A Sheet Of Studies Probably For Goetz De Berlichingen And Colour Studies
Pen, Brown Ink, Watercolour On Paper

Detail

Study for "Achilles Education"
1845, Pen and ink and wash on paper

Detail

Inside Court In Morocco
1832, Watercolour and pencil on paper

Travel Souvenir
1832, Watercolour, pen and ink and pencil on paper

Detail

Study Of Women
1850, Pen and ink on paper

Detail

Galloping Arabian Knight
1850, Watercolour heightened with gouache on paper

Detail

Studies For Figures In Historical Dress
Black chalk

Detail

A Lion Hunt
Black chalk

Detail

The Water Carrier
Pen, Ink And Wash On Paper

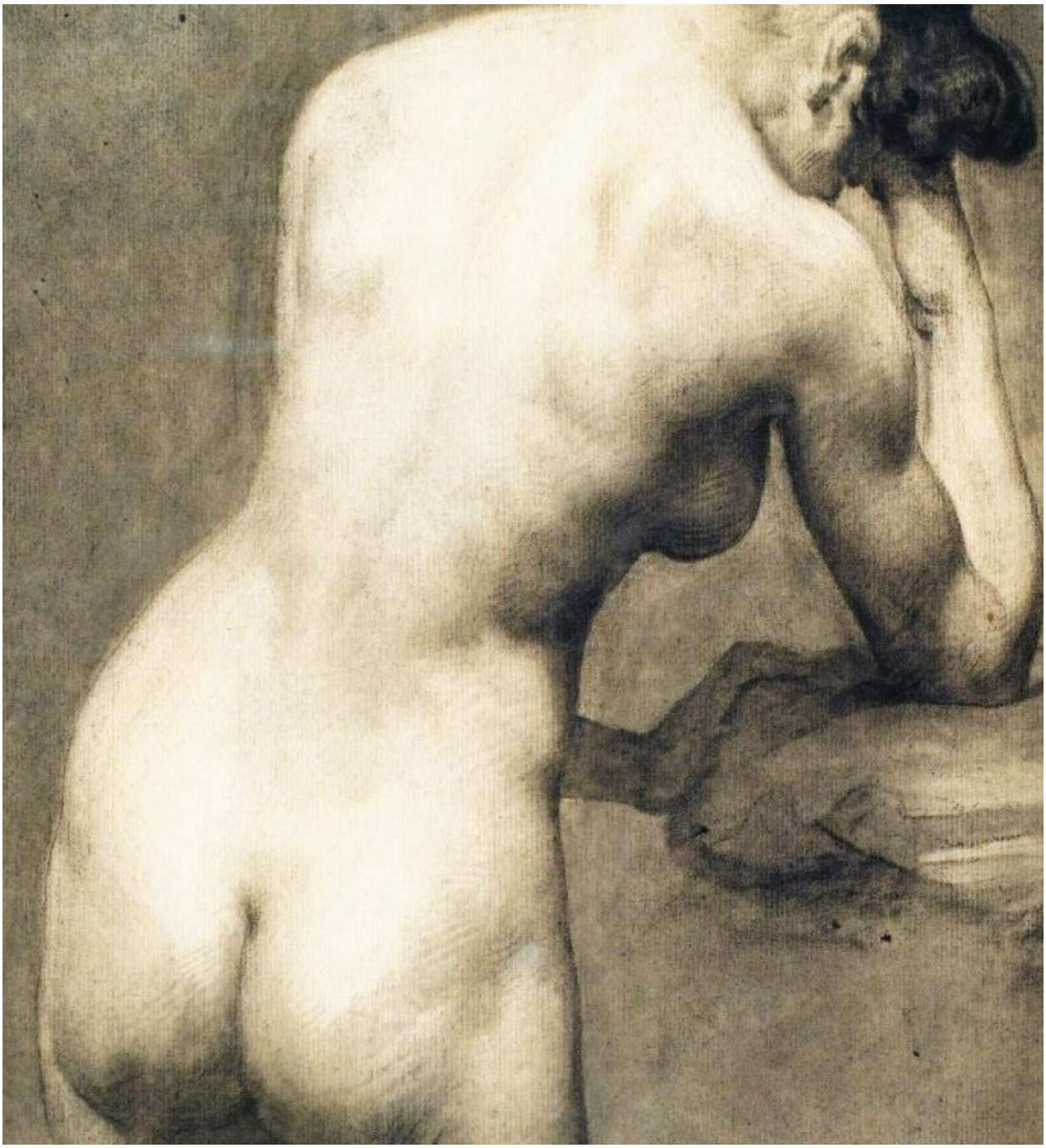
Detail

The Death Of Marc Aurèle
Pen And Brown Ink On Paper

The Actress Rachel Playing Phedre
Black And Brown Wash Over Black Chalk

Detail

Study For Mlle Rose
Black Chalk Heightened With White On Beige Paper



Detail

Arabs Of Oran
Watercolor and pencil on paper

Detail

Sheet Of Studies Of Antique Figures
Pen and brown ink and wash over black chalk

Detail

Detail

Arab Chief
Watercolour, Red And Black Chalks, slightly Heightened With White

Detail

Detail

Detail

Three Figures
Black and red chalk on paper

Detail

Detail

Detail

Sheet Of Figure Studies, With Roman Soldiers And Two Draped Figures
Pen and brown ink

Detail

Detail

Study For Cardinal Richelieu
Pencil on paper

Un Maure
1832, Charcoal, red chalk and watercolor on paper

Detail

A Lord Of Time from Francois Ier
1833, Etching

Detail

Study For A Religious Scene
Black Lead

Detail

Study Of Characters Probably After Francisco Jose De Goya, And Study Of A Rose
Black Pencil And Watercolour On Paper

Detail

Detail

Profile
Brown Wash Over Black Lead

Detail

A Study For The Orpheus Group
Pencil on tracing paper

Study For Mercury And Mars
Pencil on tracing paper

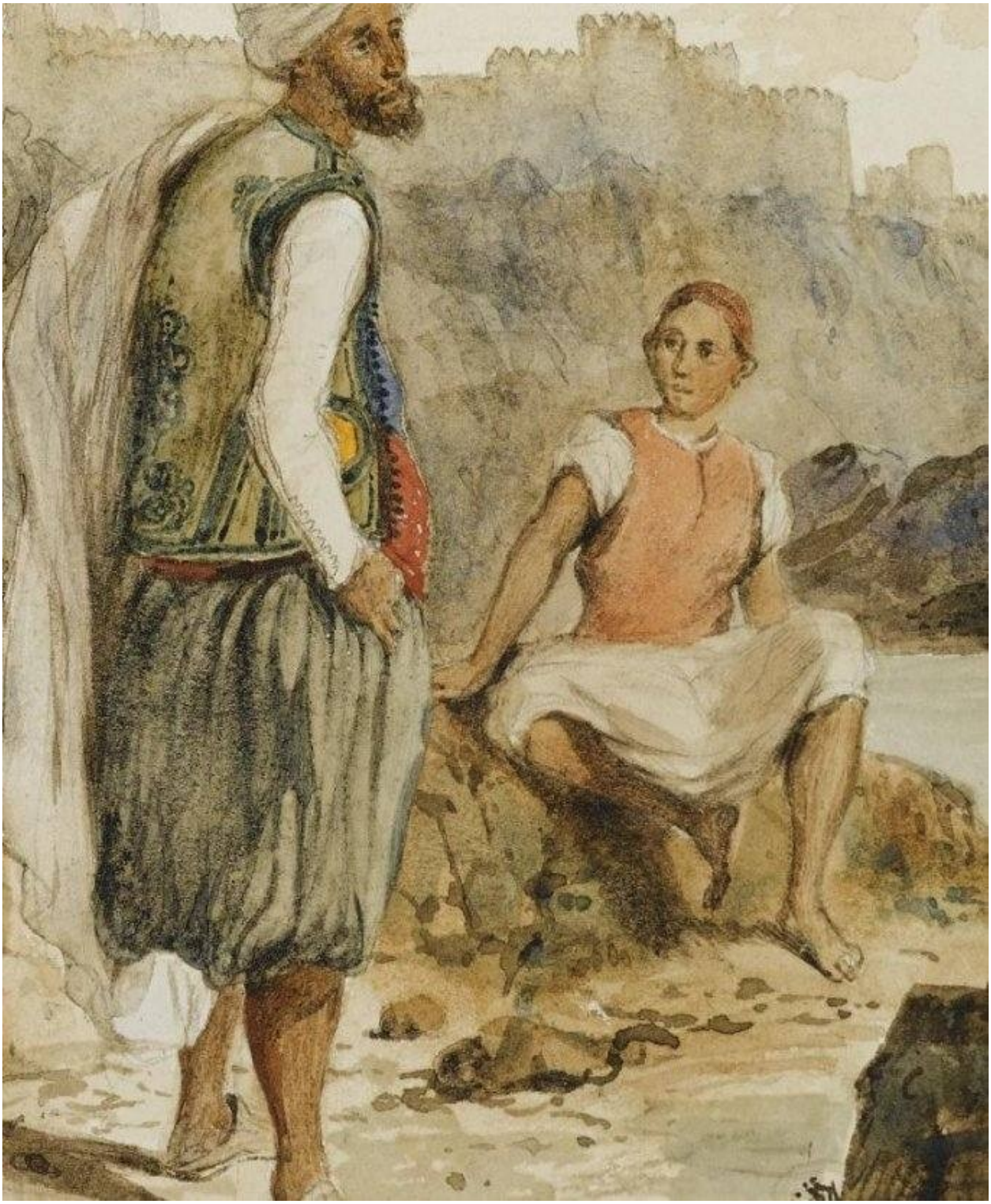
Study For Mercury And Mars
Pencil on tracing paper

Sheet Of Studies Of A Sleeping Cat
Pen and brown ink

Detail

Detail

The City of Tangier
Watercolor over pencil



Detail

Count Ugolino And His Sons In The Tower
Black chalk

Detail

Bust Portrait Of Charles De Mornay
Pencil on tan paper

Detail

Portrait Of Sidi Ettayeb Biaz
Pen and brown ink on paper

Detail

Study for La Vierge Des Moissons
Pen and brown ink, heightened with watercolor on four joined sheets of paper

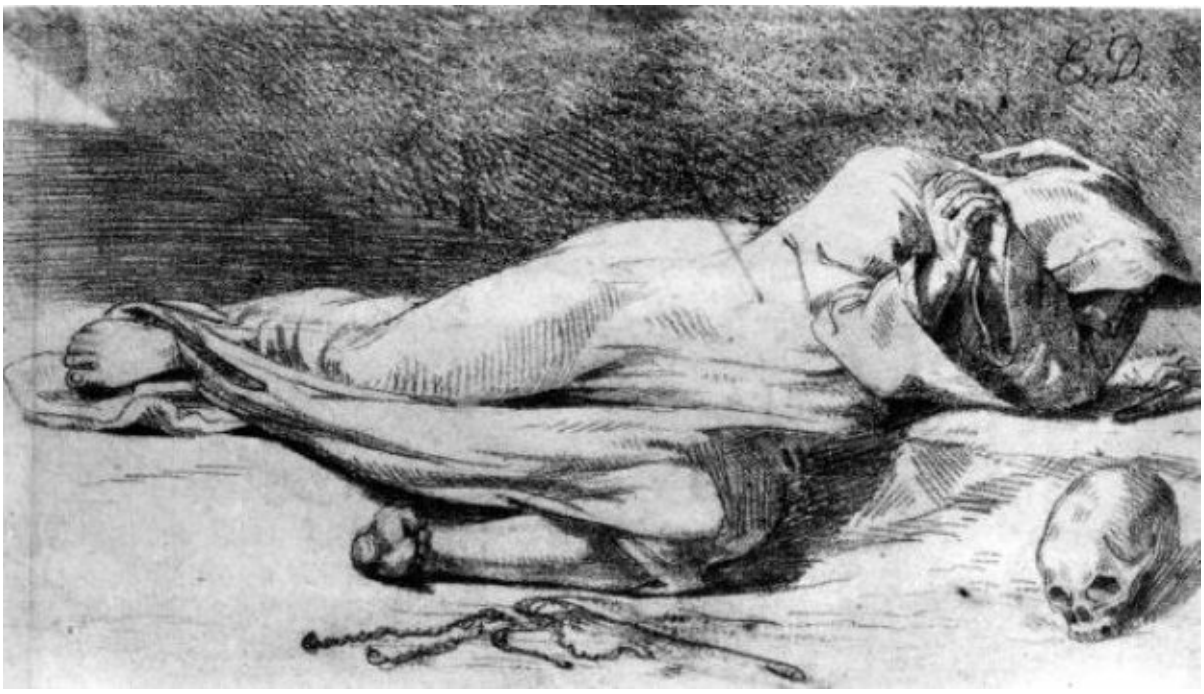
Detail

Göetz van Berlichingen's Horse, 1820
Pen and brown ink on wove paper

Detail

The Figure of Religion, Kneeling, Holding a Cross and a Flaming Heart, 1821
Pen and brown ink with brown wash (verso) on wove paper

Detail



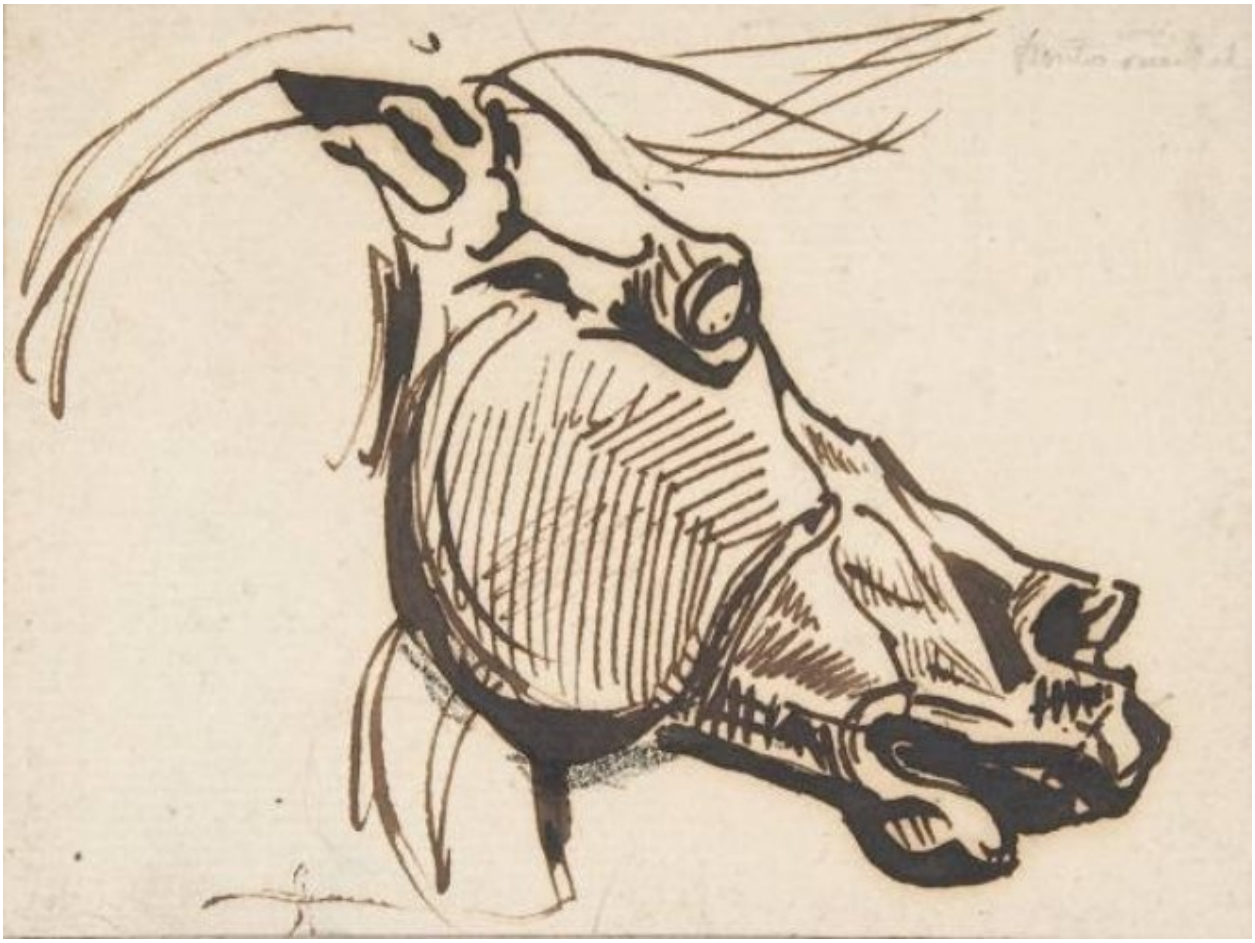
Monk at Prayer, 1821
Graphite

The Italian Theatre, 1821
Lithography

Combat of Nude Men, after Raphael, 1823
Pen and brown ink on wove paper

Detail

Detail



Head of a Horse, after the Parthenon, 1925
Pen and brown ink, over a little black chalk on laid paper

Illustration for Goethe's Faust, 1825-27
Pencil on beige paper

The Agony in the Garden, 1824-27
Brush and brown wash over graphite on wove paper

Detail

Mephistopheles Aloft, 1826
Lithography

Portrait of a Turk in a Turban, 1826
Pastel

Sketch for "The Death of Sardanapalus", 1827

Faust meeting Marguerite, 1828
Lithography

Faust rescues Marguerite from her prison, 1828
Lithography

Faust, Goethe's Tragedy, 1828
Lithography

Marguerite in the Church with the Evil Spirits, 1828
Lithography

Lion of the Atlas, 1829
Lithography

The Dying Turk, 1825-1830
Watercolor

Tiger, 1830

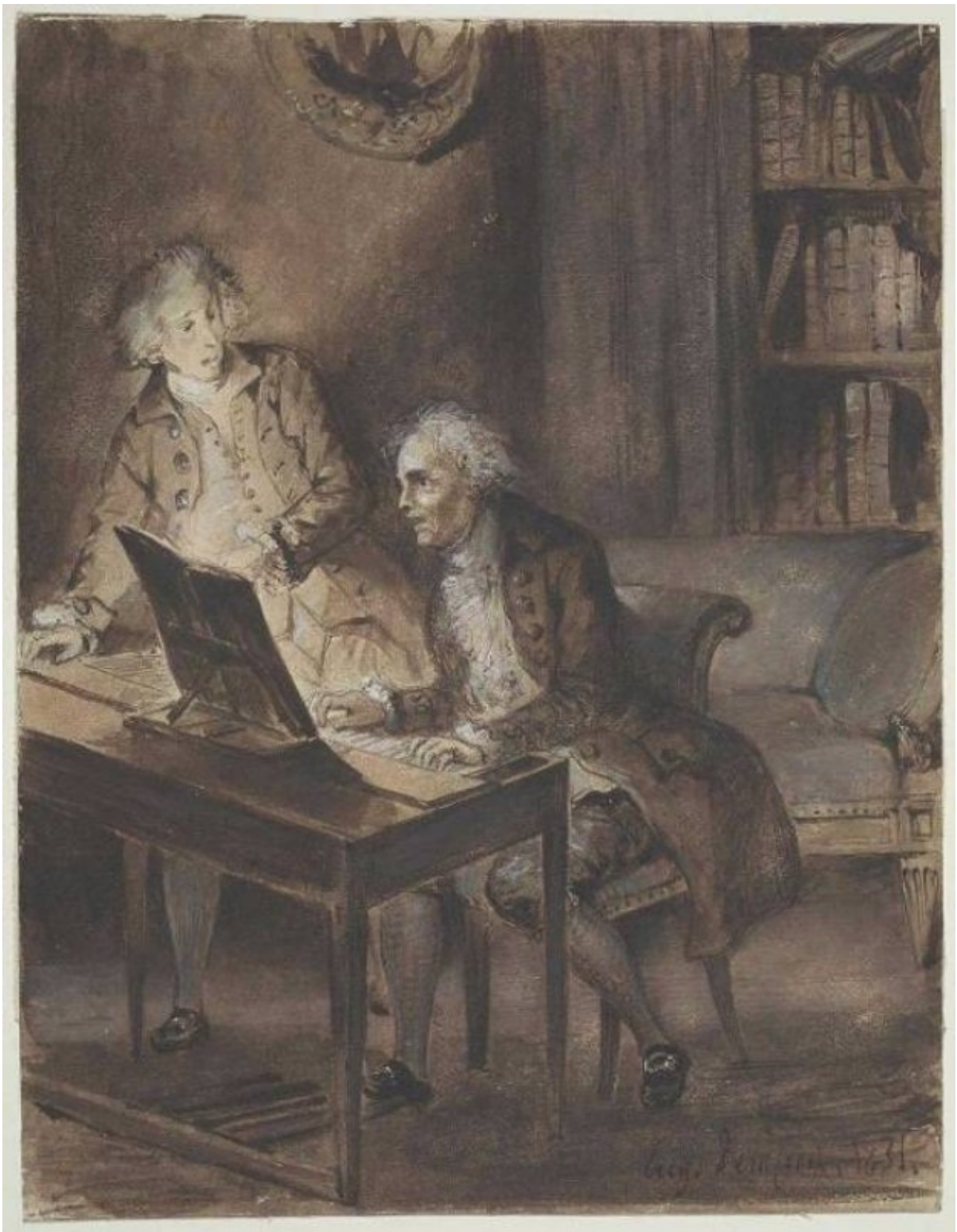
Watercolor

Figure Studies for the Ceiling of the Salon du Roi, Palais Bourbon, 1830-35
Pen and brown ink on wove paper

Detail

Detail

Detail



Willibald von Glueck at the Clavecin Composing the Score of his Armide, 1831
Watercolor

Episode from The Corsair by Lord Byron, 1831
Gouache, graphite, ink, watercolor

City wall of Meknes (Morocco from the sketchbook), 1832
Pencil, pen, tusche

Self-Portrait with Cap, 1832
Drawing

Moroccan Women, 1832
Watercolor

Two Women at the Well, 1832
Watercolor

Arab Fantasia, 1832
Watercolor

Jewish Bride, 1832
Watercolor

A Moorish Couple on Their Terrace, 1832
Watercolor over traces of graphite on wove paper

Detail

The Coast of Spain at Salabrena, 1832
Watercolor

Saada, the Wife of Abraham Ben-Chimol, and Préciada, One of Their Daughters, 1832
Watercolor over graphite on wove paper

Detail

Hamlet Reproaches His Mother, 1834
Graphite on wove paper

Detail

Lion and Tortoise, 1835
Pen, graphite, ink

Christ on the Cross, 1839

Crouching Tiger, 1839
Pen and brush with brown ink on wove paper

Detail

Young Woman Leaning over a Woman Stretched out on the Ground, c. 1840
Pen and wash

The Virgin and Holy Women, studies for "The Lamentation", 1843
Graphite on laid paper

Detail

Sketch for Attila, 1843-47
Pen and brown ink on paper,

Hamlet and Horatio in the Graveyard, 1843
Lithograph, 283 x 214 mm

The Death of Ophelia, 1843

Hamlet Sees the Ghost of his Father, 1843

The Sultan of Morocco and His Entourage, 1845
Graphite, squared in white chalk, on beige paper

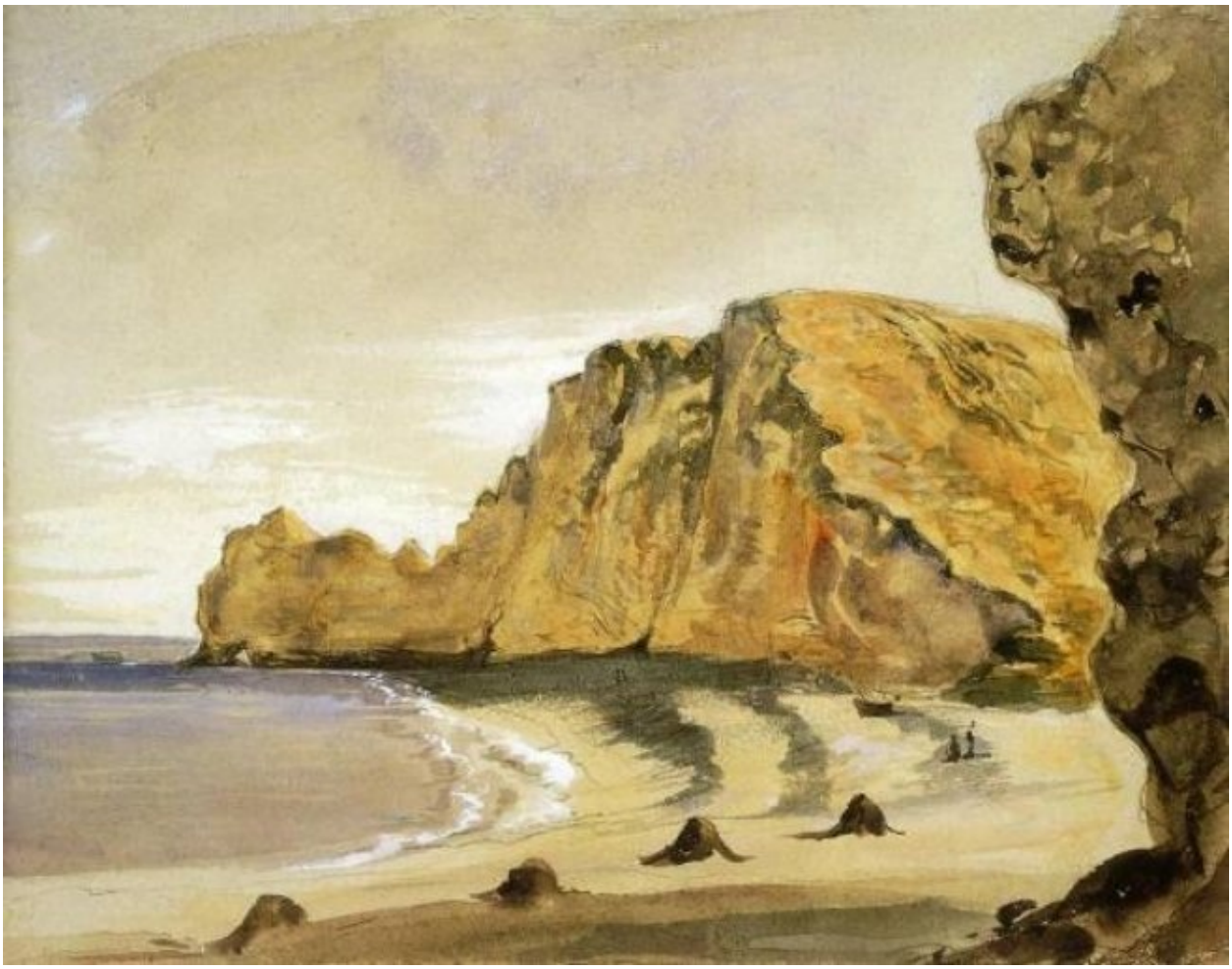
Detail

A North African Jewess, 1847
Watercolor

Arabs of Oran, 1833-1847
Lithography

Study of Sky, Setting Sun, 1849
Pastel

Study of the Sky at Sunset, 1849
Pastel



The Porte d'Amont, Etretat, 1849
Pastel

Götz von Berlichingen Writing His Memoirs, 1849
Graphite on beige wove paper

The Triumph of Genius over Envy, 1849-51
Pen and brown ink over graphite on laid paper, mounted on cardboard

Detail

Detail

Bouquet of Flowers, 1849-1850
Gouache, watercolor

Lion devouring an Arab horse, 1850

Christ on the Cross, 1850
Pen and brown ink, brown wash, on paper

Detail

Detail

Cliffs near Dieppe, 1855
Watercolor

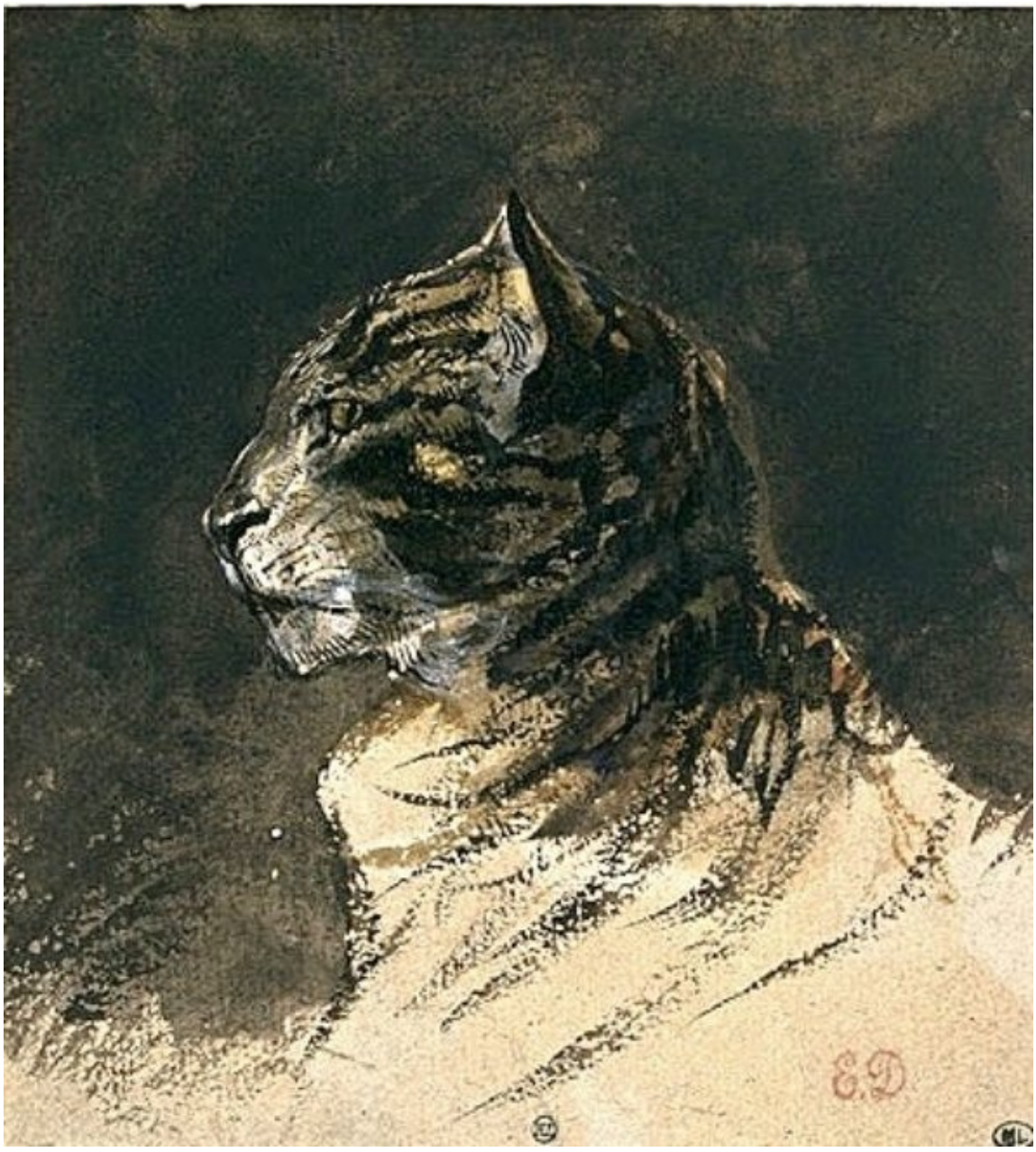
Jacopo Brought before His Father, the Doge: Study for "The Two Foscari", 1855
Graphite on laid paper

Detail

A blacksmith
Chalk

A Turkish Man on a Grey Horse
Watercolor

Aspasia



Cat head

Female Nude Killed from Behind
Pastel

Horse and Rider Attacked by a Lion
Watercolor

Horses running

Kiosk of Trajan at Philae
Pencil

Lion Devouring a Horse
Pencil

Lioness devouring a Rabbit
Pen

Roaring lion's head
Watercolour

Studies of Arab Heads and Figures
Graphite and wash on wove paper

Detail

Detail

Horse
Watercolor

Lion Rending Apart a Corpse
Watercolor

A Lion and a Tiger, Fighting
Graphite on wove paper

Detail